

## RARITY IN ENGLISH CERAMICS

Described by J. R. COOKSON

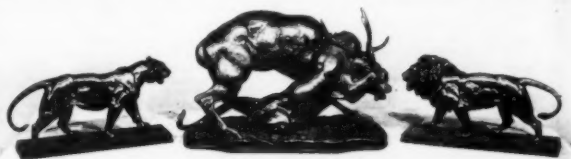
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## AN EXHIBITION OF BRONZES

THE WORK OF

ANTONIO LOUIS BARYE

Will be held at **FRANK PARTRIDGE & SONS' GALLERIES, 26, KING STREET, ST. JAMES'S,** from **MARCH 22nd**

*It comprises over forty models, the work of this, the greatest sculptor of the French School of the early XIXth century*

A COLLECTION OF ARMS AND  
ARMOUR FOR THE NATION  
BY CLEMENT MILLER

BY CLEMENT MILWARD



Fig. 1. TILT ARMOUR  
etched and gilt, circa 1550  
made for the Spanish Court



Fig. 11. ETCHED AND GILT GERMAN ARMOUR, circa 1550, bearing the



Fig. 111. ARMOUR with close-set bands of etched and gilt foliage. Italian, circa 1560



Fig. IV. GOTHIC ARMOUR. Italian, late XVth century

Apart from its contents, the collection is interesting for itself. It is one that most collectors have long known of, but have never seen, and so has been "wropt in mystery" and filled with miraculous treasures. It is also a link with the palmy days of collecting in the XIXth century, when the loot of the Madrid Royal Armoury was sold at Christie's and the feudal armouries of Europe were giving up their treasures to Pratt and his agents.

Among these early collectors was Beriah Bosfield, a bibliophile, naturalist and antiquary, who formed this collection, which, from the date of his death in 1863 has remained, as he left it, at Norton Hall, Daventry. When he started to collect it is difficult to say. Some pieces probably came from the Christie Spanish sales of 1839 and 1840, while others are directly traceable to an Oxenham sale in 1841.

The famous Samuel Pratt of Bond Street imported much armour from various sources in Spain, and this he sold by auction at Oxenham's Sale Rooms between 1840 and 1841 in no fewer than twenty sales.

Fig. 11 shows an Augsburg armour, circa 1550, decorated with etched and gilt bands. This harness, homogeneous except for the gauntlets, is in fine state. It was lot 309 in the Oxenham sale of March 30, 1842, where it was illustrated in the catalogue and described as coming from the Royal Arsenal of Segovia. Riveted over the breastplate is a plaque etched and gilt with the "firesteel and flash" of the Order of the Golden Fleece. This is an unusual situation for such an enrichment on a fighting suit, for though ornate it is not a purely parade armour, and such an addition is completely opposed to the principle of a glancing surface.

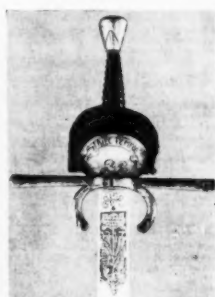


Fig. V. TWO-HANDED SWORD OF CEREMONY, second half of the XVIth century. Traditionally called "the Doge of



Fig. VI. CINQUEDEA  
AND SHEATH.  
Late XVth century

The Gothic harness is frankly composite (Fig. IV). All the elements are remarkably good and the breastplate is of particular interest.



PEW-GROUP IN STAFFORDSHIRE POTTERY  
(JOHN ASTBURY, 1688-1743; THOMAS WHIELDON, 1719-1795)  
*In the collection of Mr. J. R. Cookson, of Kendal, Westmorland*

A fully comprehensive survey was published a few years ago in the American journal *Antiques* with illustrations of the limited number of known specimens. Of these, with their origins in the U.S.A. and mystery posed are in possessing them. The first of these is a small, plain, white, earthenware, in the colours of this unique XVIIIth century Staffordshire Pew-Group of the Ashbury Whodunit type (instead of the more common, but equally rare, Stoke-on-Trent decorated in running translucent colour glazes, like the Trent Jugs by Ralph Wood), yet much more quaint and charming than the latter. The second is a small, plain, white, earthenware, in the colours of this unique XVIIIth century Staffordshire Pew-Group of the Ashbury Whodunit type (instead of the more common, but equally rare, Stoke-on-Trent decorated in running translucent colour glazes, like the Trent Jugs by Ralph Wood), yet much more quaint and charming than the latter. The third is a small, plain, white, earthenware, in the colours of this unique XVIIIth century Staffordshire Pew-Group of the Ashbury Whodunit type (instead of the more common, but equally rare, Stoke-on-Trent decorated in running translucent colour glazes, like the Trent Jugs by Ralph Wood), yet much more quaint and charming than the latter.

The finding of this Pew-Group in Astbury colours tends to prove that attribution.

The apex of the lower plate is engraved and pierced with a unicorn and supporters. A pierced apex is common enough, but it is nearly always a conventional design such as a fleur-de-lys or a trefoil. Even the highly decorated suits at Vienna, of Sigismund the Wealthy and Maximilian the First, have only such conventional designs at the apex.\* I know of no other suit with such a heraldic or badge terminal. The fine Milanese gauntlet for the right hand, and the pair of early arms with a slot for attachment of the gauntlets by a sliding rivet, should be noted.

The few daggers in the collection contain one outstanding example, a Ferrarese cinquedea etched with the legend of Muscus Scaevola by Ercole dei Fidei (Fig. VI). This fortunately retains its tooled leather scabbard. It is a curious feature of these cinquedea sheaths that, no matter how ornate the weapon, they inevitably have plain scabbard mounts except for very simple piercing. I can only recall one set of engraved mounts.

Two of the most interesting swords in the collection also retain their sheaths. The first is a very fine Italian bastard sword of the early XVth century, whose hilt is identical with that of a sword at one time in the Brett Collection†; the second, a ceremonial Two-Hander, traditionally known as that of the Doge of Venice (Fig. V). This sword, dating from the latter half of the XVth century, is unusual in the form of its hilt, which is Italian in style. The blade, however, is German, bearing the smith's mark of Sauter of Munich. It is etched with the Lion of St. Mark and the meeting of St. Nicholas and the Doge of Venice. A pleasant feature is the survival of the velvet pad at the shell guard to protect the hand.

The collection is extremely rich in specimens of cup hilt and swept hilt rapiers by the well-known German, Italian and Spanish makers.

Three swords are shown in Fig. VII. The first two are excellent examples of Breton pierced and chiselled work; the third is probably of English workmanship of the mid XVth century. One might note that No. 1, though Breton in origin, shows a close



Fig. VII. Nos. 1 and 2. BRESCIAN RAPIERS, XVth century. No. 3. RAPIER and SCABBARD, probably English, XVth century.

kinship in outline to certain English hilts of the period, which were probably the work of Italian craftsmen working in London in the first half of the XVth century.

If this collection contains rich armours and swords, the extensive range of firearms are even better, and their quality and condition leave nothing to be desired, making it extremely difficult to select individual pieces for comment. Many of the wheel-lock guns and pistols came from the Royal Saxon Armoury at Dresden, and to collectors of firearms this is sufficient to indicate the quality of the pieces.

Probably the finest pair of pistols in the collection are the French wheel-locks (Fig. VIII, Nos. 1 and 2). Though they appear extremely graceful in the photograph, their quality and delicate lines have to be seen to be appreciated. It is most likely that they were made for Louis XIII himself, as they are traditionally supposed to have been. The very restrained piqué decoration of the stocks is typical of this type of French pistol.

On the same figure are an excellent pair of Reiter pistols dated 1577, most likely from the Royal Saxon Armoury (Nos. 3 and 4), and a



Fig. VIII. 1 and 2. PAIR OF FRENCH WHEEL-LOCK PISTOLS (belonging to the rare Le Bourgeois of Louvre group) pistol stocks. 3 and 4. PAIR OF WHEEL-LOCK REITER PISTOLS (dated 1577). 5. WHEEL-LOCK ALL-STEEL DAG. XVth century.

rare little all-steel dag of the XVth century (No. 5).

The large number of Breton pistols and guns are particularly good examples. Many of the barrels are by members of the Minianazzo family, while the locks bear the signatures of some of the foremost makers. Two pairs are shown on Fig. IX. The barrels of both pairs are by Lazarino Cominazzo, the locks of the first pair by Giovanni Bortaro, and those of the second pair by Andrea Medicina.

It is seldom appreciated that the production of each such pistol was the work of a number of different craftsmen. The barrels, locks, and mounts were all the work of individual specialists, apart from the woodworkers who mounted and stocked them.

It is unfortunate that the Breton archives no longer exist, for we have a mass of data in the way of signed examples of various craftsmen, but no records survive, with a few exceptions, as to the men themselves and their dates.



Fig. IX. 1 and 2. PAIR OF BRESCIAN FLINT-LOCK PISTOLS, barrels by LAZARINO COMINAZZO, locks by GIOVANNI BORTARO. 3 and 4. Similar pair with locks by ANDREA MEDICINA. 5 and 6. PAIR OF DUTCH REVOLVING DOUBLE-BARRELLED FLINT-LOCK PISTOLS with ivory stocks. Circa 1700. 7 and 8. PAIR OF HIGHLAND PISTOLS by JOHN MURDOCH or DOUGLAS. XVth century.

A case in point is Lazarino Cominazzo. We know that the elder Lazarino died in 1611, and that another died in 1696. Actual pistols prove conclusively that there was a third member of the family of that name, but there are no records of his existence other than his works.

Fig. IX, Nos. 5 and 6, show an excellent pair of Dutch pistols stocked in ivory with the butts carved as heads. This decoration and medium is not uncommon in Dutch pistols, but this pair has the additional interest of being double-barrelled with a revolving action.

This is perhaps one of the commonest forms of repeating action and the collection contains several such, as well as other types both in wheel locks and flint locks. There are also several rare combination weapons, such as a combined prod and snaphaunce petronel, (Continued on page 75)

## THE HERBERT GREER FRENCH COLLECTION, CINCINNATI ART MUSEUM—PART II

BY HAROLD J. L. WRIGHT

READERS of my earlier article in the February issue of APOLLO on the H. G. French and Albert H. Wiggin collections will have realized that the wide scope of these makes it impossible to review them fully in the space of three short articles. But at least we may turn to look more closely at what are perhaps the most important sections, and at the principal items in these.

Here, in the case of Mr. French's prints, the excellent illustrated catalogue of the selection of 235 items chosen by his late owner for exhibition at the Cincinnati Art Museum in 1941 is a splendid help. It was compiled by the Museum's director, Mr. Walter H. Sipe, who in his preface indicated that the prints would be found arranged chronologically, and claimed that through them the visitor would be introduced "to the religious world of Northern Europe of the Gothic period, the revival of interest in classical learning in Italy in the XVth century, the High Renaissance of the XVIth, the Baroque of the XVIIth, and to the mezzotints and Rococo colour-prints of the XVIIIth, unequalled in technique and beauty, since their day." The forty-eight prints illustrated in the catalogue themselves fully justify this claim. Almost without exception they possess an appealing beauty, as indeed, to those who know them or who have lived with them, do most of those not illustrated, having been so well chosen. Doubtless the prints illustrated were some of Mr. French's greatest favourites, and we cannot do better, therefore, than base our comments on these.

They commence with "The Angel of the Eighth Sphere" (or "Sphere of the Fixed Stars"), an engraving by an anonymous Italian artist, probably of the Ferrarese School, about 1497. This is from the series formerly known as "Turchi Cards" (because believed to have been used for a card game), but now re-christened "A Series of Fifty Instructive Prints." All who are familiar with these prints will remember admiring the purity of the design, the graceful pose of the figure, and the masterly handling of the draperies in them; the print we have mentioned is one of the most attractive of them all in these respects. Take down your "Ariadne Florentina," and read again of Ruskin's admiration of these beautiful Italian engravings, many of which he believed to be the work of the great Botticelli himself. (But hesitate over his criticisms of Dürer's!)

Of the three other Italian engravings reproduced, Mantegna's "The Entombment" and Pollaiuolo's "Battle of Naked Men" (a large and rare print, without which one might say no collection of these earliest European engravings can be considered "complete") are familiar to students; but the third, "The Doe at Rest," by an engraver known only as "The Master of the Beholding of John the Baptist," must necessarily be less well known, since only four impressions of it exist. Both by the attractiveness and charm of its subject, and by the delicacy of the handling, in a technique closely resembling



Fig. I. THE DOE AT REST. By Master of the Beholding of St. John the Baptist.

Campanella's, it at once compels close study; we may confidently predict that it will always be a favourite with visitors to the H. G. French collection. Of those not reproduced special mention may be made of "The Brazen Serpent in the Wilderness and Moses on Mount Sinai," a large engraving by an anonymous Florentine master about 1470-1490. It is seen here in the First State, of which only one other impression is known, that in the Bibliothèque Nationale, Paris.

There are also in the collection at least three very rare Early French woodcuts—in illustration to the "Canticum Canticorum" (an adaptation of the Song of Solomon), and two illustrations to "The Apocalypse of St. John," all from "block-books" printed between 1440 and 1470, so called because text and illustration were printed, on each page, from one wood-block. In the first-mentioned, which is reproduced in the catalogue, we have a delightful simplicity in the design, a feature which clearly always

appealed to the late Mr. French since many of the prints in his collection possess it, in particular the well-known and much-coveted Schongauer, "The Virgin and Child in a Courtyard," reproduced in my earlier article.

Coming now to the group of Early German engravings, one especially arrests the attention—the "Gospel during the Celebration of Mass." It was engraved by an unknown artist, on metal, in the "dotted" manner (in French, "à manière criblée"), a technique invariably intriguing to students and admirers of these early prints. In the scene is quaintly represented, all kinds of things are happening, from the elevation of the Host to temptations of members of the congregation by fiendish insinuating devils. Despite its irreverence and exaggeration the print is a change from the more usual representations of religious subjects by the artists of those times, whilst the glimpse it affords into one facet of the life of those days is doubtless not wholly caricature. The only impression known of this remarkable plate, it came from the Ducal Museum at Gotha. Its possession will therefore always be something for Cincinnati to boast about, along with that of several other extremely rare prints produced between 1450 and 1490, of some of which no more than four to eight impressions are known—one of them, the first state of "A Monk," by an unidentified engraver signing with his initials W and a puzzling small device, in only one other impression, indeed. Among these rarities we find also the plates representing "Six Birds" and "The Adoration of the Kings," both by the Master E. S., and both very attractive. Plate after plate, in fact, in this section of the illustrations, reproduces an extremely rare item, so that any choice for extended comment is made difficult.

But for the dispersal by auction of several famous old German print collections after the last war it is doubtful if any of the American museums or collectors could ever have come to own such rare prints as these. When they came up for auction competition for them by the great European and American museums and collectors was naturally fierce. I lost many battles myself in those exciting sales! However, many of these rare prints eventually reached America and have now found their way into important collections, public or private, where they are greatly treasured and often nobly housed (as, for instance, are those owned by Mr. Lesing Rosenfeld of Philadelphia). Mr. French evidently lost less than he was offered. *Corpe diem* was clearly his motto in collecting!

Of the prints by German engravers working well before 1700, those by Martin Schongauer appear to have appealed to him most, for the collection includes a number of the finest plates by this master, perhaps Dürer's only rival in engraving—among them the seldom seen "Bishop's Cretzer," this impression being the duplicate formerly owned by the Albertina in Vienna.

The best-known Italian and German engravings of the XVth century are also well represented, generally by familiar examples, but by scarce plates, too, of which only no more than six to eight impressions are known. Several are from English collections, notably that of Sir Joshua Reynolds. There is also an excellent group of prints by Lucas Van Leyden, which, in fine impressions, have always been difficult to come by, as also have those by Jean Duvet (1480-1551), one of the earliest known French engravers, whose priority of which Mr. French



Fig. II. THE MONK AND THE NUN. By ISRAEL VAN MECKENHEIM.

possessed at least four, have an unusualness analogous to that in William Blake's, and show a somewhat kindred mystic tendency. But, as one might expect, it was on Dürer's work that Mr. French concentrated, in this section of his collection, and all the best-known are to be seen here in noble impressions, the woodcuts especially, which are without exception brilliant proofs. Just as it was Dürer's work and Schongauer's among that of the engravers, it was Rembrandt's among that of the XVIIth-century etchers which appealed most to Mr. French. Hence, the representation of his etchings is considerable, and includes such masterpieces as "The Three Trees," "Rembrandt Drawing beside an Open Window," the "Hundred Guilders" print, "The Gold-weigher's Field," the first states of the portraits of "Clement de Jonghe," "Jan Lutma," and "Dr. Faustus." Mr. French also "achieved" one of the extremely rare landscape prints by Hercules Seghers, who holds a unique position, having been one of the first to attempt colour-printing from copper plates. Even half a Seghers' print would be considered a prize by most collectors!

The XVIIth-century portrait etchers and engravers are also well represented—notably Van Dyck (by the first states of the "Self-portrait," "Frans Snyder," "Sintermans," "Lucas Vorsterman" and others), Maanen, and Nanteuil (each by well-known frontispieces).

*After the war the countries now occupied will be too devastated and too much pre-occupied with the new organization of their social life to be able to bother with artists and writers.*

As men and women they are loyal citizens, as artists they are servants neither of the public nor of their own comfort and safety. . . . If a conflict arises between the two loyalties the men must be prepared to suffer, as Socrates did; the philosopher, the artist, the truth-bearer in him may not be perjured. . . . As a man, he will like other men, make concessions, and outside his art will do what the community requires of him, but within the area of his art he, like a priest, acknowledges allegiance to no man. He will sweep a crossing or fight a war, but he will not, as an actor, give a bad performance or as a painter, paint a bad picture.

"Menander's" article, re-enforce the two other quotations as well as to reinforce the issue by making it appear that the artist-caveau embraces philosophers and actors; and that it is even related to the priesthood.

*"Do you not see yonder artist that's almost in shape of a priest?"*

*By the Mass and 'tis like a priest indeed!*

*Mathews: like a rentier:*

*'Tis backed like a rentier.*

*Or like a bother.*

*Very like a bother."*

Our object here is to examine this cloudy conception

very few into it in the meaning of Aest, that is to say, those works produced within the area of the studies of the *techné* of the artist. The artist, however, since the institution prized the work of the artist, anyone might lay claim to the title of artist and consequently a great number did—to the final confusion of the public. What, however, is a real artist? First and foremost he is always one who is skilled in putting things together. He is not a craftsman, for he is not concerned with the work or the sculptor's skill is concerned with concrete materials; if it is manual skill he must acquire before he can even begin to express himself. He is not a philosopher, for he is not the remaining fifth is aesthetic sensibility, and the other is that which is concerned with matters that lie without the work of the artist. The artist is one who is not concerned he shares with the rest of his fellows and from which, like them, he draws his own conclusions which he expresses in his work. He is not a writer, for he is not one who can say that *writing* stands in relation to the poem as painting does to the picture; and since a poem never ceases to be a poem, the artist's work is never a part of his profession which in the artist's profession takes up most time and gives most trouble.

What, then, is the remaining fifth? The remaining fifth has been allowed for, takes up the least time and in the easiest part of the artist's occupation it also is the most important part of his work. It is the part of his work which is the most important because it is that part of art which determines the solid body of work. Genius far from meaning "first of all," as Carlyle taught "transcendent capacity for taking the world as it is," is the part of the artist's work that comes from marshalling matter with sensibility and intellectual power.

What is the point of view of the patron, skill to do what he sets out to do is the only test that can be applied to the work which is demanded of the artist. If the patron is very much inferior to the artist both in sensibility and intellectuality, the artist will be forced to do what he can do, and he will therefore stand at least in good need of good patronage as patrons stand in need of much art.

[illegible]

From Mander's point of view the problem does not look quite like that. He says elsewhere in the article referred to: "a wise community recognizes that different men contribute to the general good in different ways, some directly by supplying urgent wants of which all are conscious, and some indirectly by *being in their lives* as work witnesses of beauty and truth—the naves are our work."

That is a statement *ex cathedra*: academic to its illegitimate degree. No artist can qualify by being; he must qualify by *doing*. Socrates, as "a witness of beauty and truth" qualified by teaching through which he hoped

The artist gives shape to concrete materials and therefore produces things that, whatever their shape, occupy space. Therefore—unless one postulates a world gone crazy—something better must be done with works of art than throwing them on a rubbish heap or leaving them about in the fields, as Cézanne did. In point of fact, more than one canvas has, like "Imperious Caesar dead," been used "to stop a hole to keep the wind away," or subsequently "to be recovered and used to 'regain the'

## DECORATION (Part II) BY EDGAR E. BLUETT




Fig. XXIV. PORCELAIN BOX AND COVER, painted in Mohammedan blue. XVth century

bol of high rank, (4) An endless knot, signifying longevity, (5) The Conch Shell, one of the insignia of Royalty, (6) The Lotus Flower, an essential attribute of Buddhism, (7) A representation of the jar containing relics, and (8) The two Fishes, emblems of conjugal felicity.<sup>1</sup> The porcelain box and cover illustrated in Fig. XXIV is painted with these eight emblems and might well have served as a gift conveying, in its decoration, messages of good augury.

One of the most popular groups of floral symbols is that known as the "Flowers of the Four Seasons." The

flowers selected for the purpose vary considerably, a factor, no doubt, to the widely varying periods of flowering in different parts of this great country, for China is a country with the area of a continent and with similar climatic contrasts. Thus we find one painter using the plum, peony, chrysanthemum and orchid indicating, presumably, Spring, Summer, Autumn and Winter respectively; another represents Spring with the tree peony, Summer with the lotus, Autumn with the



chrysanthemum and Winter with the wild plum, while a third substitutes the magnolia for one of the more generally used Spring or Summer flowers. The "famille verte" bowl in our illustration (Fig. XXV) is enamelled with flowers of the first group mentioned above, the panels representing the Summer and Autumn seasons. A more elaborate treatment of the flower-symbol theme is that exemplified by the Imperial egg-shell wine-cups of the reign of K'ang-hsi, a set of which was shown at the Chinese Exhibition in London in 1935-36. These exquisite little cups, twelve in number—one for each month of the year—are painted with sprays of flowering shrubs in delicate enamel of the famille verte with underglaze blue. Each month is represented by the plant which has some literary association with it—Peach, Tree-peony, Wild Cherry, etc.—and beside the spray and forming part of the decoration a stanza or brief poem having some allusion to it is inscribed in daintily written characters. The twelve border panels of the "famille verte" dish illustrated



Fig. XXV. "FAMILLE VERTE" BOWL, enamelled with flowers. K'ang-hsi period.



Fig. XXVI. "FAMILLE VERTE" DISH, with panels of flowers. K'ang-hsi period.

in Fig. XXVI are not identical in any two instances, though some have a near resemblance to each other, and it is probable that these are intended to represent the flower-symbols for each of the "moons" illustrated on the wine-cups described above.

Some knowledge of the trend of Taoist religion and of the mythology which forms an integral part of it is probable that these are intended to represent the flower-symbols for each of the "moons" illustrated on the wine-cups described above. Some knowledge of the trend of Taoist religion and of the mythology which forms an integral part of it is probable that these are intended to represent the flower-symbols for each of the "moons" illustrated on the wine-cups described above.

to the national belief that "emblems of happy import themselves help to confer the blessings they represent." When, for example, a Chinese receives the gift of a piece of porcelain ornamented with peaches he is in all probability reminded of the story of Tung P'ing, so, the boy who visited the gardens of Hsi Wang Mu, the Queen of Heaven, stole and ate one of the peaches and gained thereby a longevity of 9,000 years! The recipient was in any case expected to accept in this gift wishes for a long life. If somewhere in the picture a bat is seen hovering about, another for happiness are also conveyed, for in Chinese the words "bat" and "happiness" are homonyms each represented by the sound fu. A few of the more commonly employed longevity symbols are the artemisia leaf, one of which may be seen on the outer border of the dish in Fig. XXVI, the ling chih that of the tortoise shell, the tortoise itself, as a large number of ideographic characters—different forms of the word "long" all conveying the same idea. Realism in the representation of animals is not common in Chinese ceramic decoration. Occasionally we see a picture of a hunting scene such as that forming the band of ornament round the Han vase illustrating an earlier article in the present series and later, in the XVIII and XVIII centuries, battle scenes or combats between mounted warriors being the horse into view. But the really characteristic animal form of Chinese decorative art, found not only on porcelain but on everything else where decoration is applied, is that imaginary monster the Dragon. It is not part of my present purpose to discuss the origin in Chinese mythology of this benevolent creature—brief but the Dragon's significance it is necessary to know something of its attributes and qualities. The Dragon is the Spirit of the Waters, of the Mountains, Torrents and the Floods. He dwells amid the clouds and from the heavens he sends to earth the gift of beneficent, fertilizing rain. To realize his importance it is necessary to remember that the Chinese are an essentially agricultural people and that their country is one in which sufficiency or insufficiency

of rain may spell either plenty or disaster. Hence the Dragon's ubiquity in every form of the country's decorative art. Hence also his adoption by Chinese emperors from the earliest times as an emblem of royalty; for just as it is the special privilege and prerogative of Chinese royalty to wear and use yellow, the colour of earth whence springs the food of the people, so is the bringer of the "Little Yellow Dragon" the special emblem of the Monarch.

Oh! she is good, the little rain! and well she knows our need.

Who cometh in the time of Spring to add the sun-drawn seed!

She wanders with a friendly wind through silent nights unseen,

The furrows feel her happy tears, and lo! the land is green!"

so sings the T'ang poet Tu Fu voicing the feelings of all his countrymen.

Students of Chinese porcelain seeking data by which they can assign or corroborate period by reference to decoration will find in the dragon a valuable contributory feature. From the earliest days onwards the manner of his representation is found to be continually changing. The conception of the pre-Han dragon, seen chiefly on bronzes, seems to be that of a more or less normal, though rather fearsome, quadruped. Later on his form resembles that of a lizard—especially interesting inasmuch as his origin is, by some, credibly attributed to the alligator; later still we have the Ming dragon, a typical emblem of which is seen on the bowl in Fig. XXVII. Pictures of the monster much favoured by painters of the XVIII and XVIII centuries show him full-face with serpent body rising from the waters. This may usually be taken to be an illustration of the well-known Long-mo legend. The Long-mo, or "Dragon Gate," is a rocky defile on the banks of the Yellow River some 60 li south of Hsien-fu. When, according to legend, carp ascend the river in the third moon of the year—the spawning season—many of them endeavour to leap the torrential rapids at this point, a considerable feat. Those who succeed are transformed into dragons. The god of literature is sometimes seen holding aloft his brush-pencil and standing on the back of a fish-dragon. It may be assumed that in the representation of these two figures there is some direct reference to the perseverance so essential to proficiency

in literary art. Another conception of the dragon, this time in contradistinction to that of the phoenix or P'ing bird, is that of his role as emblem of the Emperor. The two-Dragon and P'ing bird—often seen together filling the design in the centre of a vase and which they are said to be emblematic of the Emperor and Empress respectively.

Instances demonstrating the general purposefulness of Chinese decorative design are too numerous to be quoted in detail here, but it may be asserted without fear of contradiction that the pattern and decorative schemes produced by the Chinese for the Chinese were appreciated, and by the informed are appreciated to-day, for the meaning they convey as well as for the beauty they possess. Just as the production of the finest work of art demands an even balance of appeal to emotion and to intellect so, in decorative art, should there be a similar relationship between form—for the expression of meaning, and colour—in the execution of the beholder. In Chinese ceramic art, especially on the decorative side, there is ample scope to put this truth to the test.

The quality of appreciation brought to any work of art varies, quite naturally, with the temperament and pursuit of the beholder. This is especially true of the subject-matter of the potter's art in which the master is concerned. The quality of appreciation brought to any work of art varies, quite naturally, with the temperament and pursuit of the beholder. This is especially true of the subject-matter of the potter's art in which the master is concerned.

Fig. XXVII. BOWL, enamelled in polychrome with the Imperial dragon. XVIII century.

scheme or arrangement; to a third for its rarity and, perhaps, because it renders more precious the object it enriches. But to all alike it must be urged that the work of the Chinese ceramic artist deserves constant study; that the message it conveys, a message which will usually be found expressed in some form of symbolism. That the meaning is sometimes far from obvious and that the discovery of it calls for some imaginative understanding of Chinese psychology may be true; these facts are entirely in consonance with the attitude and method of a people to whom reticence in matters artistic is a guiding principle. The presence of this quality of reticence is yet another indication of the value of a fuller study of the potter's art in anyone who would "follow . . . the progress of literature and gain an approximate measure of the artistic tendencies of man."

## OLD ENGLISH SILVER IN AMERICAN CHURCHES

BY E. ALFRED JONES

It was my privilege and joy some years ago to examine and record for a book printed under the auspices of the National Society of Colonial Dames of America over 2,000 pieces of old silver interior in date to 1825, with illustrations of more than 1,000, belonging to churches of different faiths in the Eastern States of America from Maine to Georgia. Of these over 250 were of English workmanship and about 1,600 were by the early silversmiths of New England, including Robert Sanderson (c. 1659-93), of English birth and training, and John Hull (1644-93), of Leicestershire birth but an apprentice of his half-brother, Richard Storer, at Boston, Massachusetts, both remembered for the fact that they mined the first silver ore in the Colonies and for the excellence of their silver work. To these may be added the names of three Boston silversmiths of undoubted skill as the makers of many vessels, both sacred and domestic, of great historical and intrinsic value—Jeremiah Dummer (1645-1718), John Cony (1645-1725) and Edward Winslow (1669-1733), as well as the celebrated Paul Revere. The silversmiths of New York of Dutch origin or antecedents are also represented by admirable specimens of their skill.

The earliest vessel by a London goldsmith is an elegant vase cup appropriately decorated with grapes of the date 1607-8, evidently the personal cup of the unknown donor, in the Old South Church at Boston (Fig. I), with a plainer cup of conventional form of 1606-7 of interesting associations as the bequest of Atherton Hough, Mayor of Boston, Lincolnshire, which he took out to New England. Greater in historical and personal interest at the cup (Fig. II) of the eminent Englishman, John Winthrop (1587-1643), of Groton, Suffolk, first Governor of Massachusetts, who entered Trinity College, Cambridge, in 1610 and the Inner Temple in 1611 and who embarked for his new home across the Atlantic in the good ship *Arctica* on March 23, 1629-30, at Southampton. The chief features in the decoration are the three oval strapwork panels of embossed sea monsters, a familiar embellishment of English silver especially between 1580 and 1620 (the plain band on the bowl is a later addition). A part of the stem is decorated with a conventional "steeples" finish, but this has been lost. It is engraved with the following inscription:

The gift of Governor J<sup>r</sup>. Winthrop to y<sup>r</sup>. Church in Boston.



Fig. I. CUP, 1607-8. Height 7 1/2 in. Old South Church, Boston.



Fig. II. GOVERNOR WINTHROP'S CUP, 1629-30. Height 11 1/2 in. First Church, Boston.

Stamped upon it is the London date-letter for 1629-30 and the maker's mark, TC, which evokes memories of the same mark on Bishop Barlow's cup, 1602-3, at Trinity Hall, Cambridge, and on a flagon, 1612-13, and on three standing cups, 1612-13 and 1613-14, in the Kremlin at Moscow, the gifts to the Tsar Michael of Russia from James I, King of England.

In the same Boston church is an imposing display of no fewer than 45 silver vessels of great interest, including a cup of 1598-99 which inspired the form of three plain cups of historical importance given by the English divine Rev. John Ousebridge, a pastor of this church. They are rightly treasured, not only as his gift, but also as the work of the New England silversmith, Robert Sanderson and John Hull, already mentioned.

The earliest vessel of English origin made expressly for sacramental use is a chalice of an Elizabethan conventional design in St. Peter's Church, Perth Amboy, New Jersey, which was made in 1611-12 by a London goldsmith, though in connection with that church began nearly a century later. Similar in form is a plain chalice with a pair of petals wrought in London in 1618-19 and bequeathed with a legacy of a pious churchwoman, Mrs. Mary Robinson, of Mark Lane, in the City of London, in 1616 for building a Church, St. Mary's, in



Fig. III. CAULDRON CUP AND COVER, 1607-8, by Robert Cooper. Height 10 in., depth of mouth 8 in., and of foot, 5 1/2 in. Cathedral of St. John the Divine, New York.

Smith Hundred in Virginia named after Sir Thomas Smith, Treasurer of Virginia. These three vessels are now preserved in St. John's Church, Hampton, in that State.

In the famous old church at Jamestown in Virginia is a silver chalice, now in another church. It would seem to have been wrought about 1660 by a provincial English goldsmith, and is inscribed as the gift in 1661 of Colonel Francis Morrison, deputy Governor of Virginia, who ordered the inscription *Misc not holy things with profane* to be engraved upon it with his name as donor.

An uncommon fluted chalice and cover is a treasured relic of another church in Virginia, Westover Parish. It was made by a London goldsmith in 1659-60 and inscribed with the name of the donor, Sarah Braine, a conspicuous figure in Virginia history for her active sympathy with the rebellion of Nathaniel Bacon (died 1676) and as the only woman excepted from the free and general pardon granted by the General Assembly of the Colony in 1677. William Braine, her fourth husband, was a wealthy London merchant. Both returned to Virginia from England in 1689, with a return of thirty servants.

These domestic silver vessels of outstanding interest can now be described, beginning with a covered two-handled cauldron cup of imposing size, Fig. III, and boldly embossed with acanthus and palm leaves in the taste of the time and finely engraved with this inscription:

The gift of Edward Inneside Esquire in memory of his name and Kindred to the Reverend Father in Christ Gilbert Inneside Lord Bishop of Bristol 1661.

It was bought with a legacy of twenty pounds. Engraved upon it are the family arms of Inneside and of the Sees of Bristol and Hereford, which prove that it was bought by the Bishop's son of the same name (1632-1701), Bishop successively of those sees.

The bowl was a gift some years ago to the Cathedral of St. John the Divine, New York, by Mrs. George Bromley Inneside. The London date-letter is 1659-60, and the maker's mark is that of Robert Cooper, a man of importance in his day as the maker of many important plate at Bevels Candle and elsewhere.

The last illustration (Fig. IV) is of a charming silver gilt two-handled cauldron cup of 1606-8 by Pierre Hargrave the elder, the first of the Huguenot refugees to seek shelter in England. It is enriched with the "cut card" work (the final is missing) affected by London goldsmiths in the reign of Charles II and is engraved with the name of Stanton impaling those of Gavel, having been bequeathed to William and Mary College in Virginia by Lady (Rebecca) Gooch, in memory of her son. She was the daughter of William Stanton, of Hampton, Middlesex, and widow of Sir William Gooch, 1st Baronet, Governor of Virginia from 1727 until 1749, and she (died 1755) and her son William, her grandson, and her brother were buried at York in Virginia. In her long will the cup is described as her "Gift Sacramental Cup."

It has been transferred from the College to the historic Christ Church (Bristol Parish) in the beautiful old Virginia town of Williamsburg, recently restored to its former glory by Mr. John D. Rockefeller, junior. Preserved in the same church is a service of vessels adorned with the arms and cipher of George III by the King's goldsmith, Thomas Hemmings, in 1764-65.

There yet remains to be mentioned a domestic silver vessel of 1691-2 given for use as a paten by Sir Edmund Andros, Governor successively of New York, New England and Virginia, and engraved with his arms, to the old Jamestown Church, Virginia, which is preserved at Richmond.

The loss of many precious vessels in Virginia is mourned, such as those which the Rev. Robert Hunt celebrated the sacrament on June 21, 1697, at Jamestown. Finally, a domestic cup of some rarity must be noticed one of the large and massive two-handled cups and covers, produced in great numbers by London goldsmiths in the second half of the XVIIth century. It belongs to Christ Church, Hartford, Connecticut, and is decorated with conventional strapwork.

The English Sovereigns, William and Mary, Queen Anne, George II and George III, provided many of the Church of England buildings with massive and plain services, usually embellished with their ciphers and the Royal Arms. To name only a few which have survived the vicissitudes of time, wars, and other perils: there are the two services of William and Mary and Queen Anne preserved in Trinity Church, New York, both made by the Royal goldsmith, Francis Gribben, and a third service presented by George III and wrought by the King's goldsmith, Thomas Hemmings, a man of prominence in his day. A precious possession of this famous church is an alms basin given by Robert Elliston, Comptroller of the Port of New York from 1720 until 1755 and a devout

churchman. It is finely engraved with his arms and is stamped with the mark of George Ruffus, a London goldsmith who settled in New York, where he wrought this very rare example of his work.

Another William and Mary service of interest by Francis Garthorne, 1696-99, is at Christ Church, Cambridge, Massachusetts, a church of historical connection with Harvard College.

Queen Anne endowed Christ Church, Philadelphia (where George Washington worshipped on his return there) with a plain service from the London workshop in 1707-8 of John East. She also provided several other churches with chaises and pater-nosters, mostly of one pattern by such goldsmiths as William Gibson.

Two churches at Boston are proud of their silver sacramental services given by George II, namely, Christ Church, dated 1733-34, and Trinity Church, 1741-42, both bearing the maker's mark of Joseph Allen & Co. These are the last of the Royal gifts to be described here, though there are some more in other churches.

St. Mary's Church, Burlington, New Jersey, is renowned for three gifts, namely, a chalice and pater-nosters and a Queen Anne, pater-nosters by Anthony Nelson, both bestowed by Mrs. Catherine Bovey (1669-1726), the great beauty of Flusley Abbey, Gloucestershire, the remarkable woman who, according to a monument in Westminster Abbey by James Gibbs, the architect.



Fig. IV. CRADLE CUP, 1686-87, by Pierre Hancourt the elder. Height 41 in., depth 41 in. Christ Church, Williamsburg, Virginia.

test of St. Martin's-in-the-Fields Church, showing her portrait medallion. That excellent London goldsmith, Anthony Nelme, was also the maker in 1713-13 of a pater-nosters by Maximilian Boush to Lynnhaven Church in Virginia engraved with his arms.

A goldsmith in the Court of William III is mentioned above. Another was George Garthorne, whose mark is stamped on some vessels belonging to St. Anne's Church, Annapolis, Maryland, and Whitechapel Church, Virginia.

## SOME REGENCY FURNITURE

BY JOHN ELTON

FOR some decades old styles have been discovered, revived, and explored, and the late and early Georgian phases of the Edwardian period were followed by the revival of "Regency." One of the historians of English furniture has pointed out the "vigorous longevity" of the style which outlasted the Regency and reign of George IV and continued to survive up to the accession of Queen Victoria in the late Victorian period mentioned that it was more difficult to write the history of this period than it would be to tell of the sequence of styles in the T-Tag Dynasty; and the evolution of the Regency taste is equally lacunary. Mr. Roger Fry, in an essay on "The ottoman and the whatnot," selects two objects that are representative of the Regency rather than the Victorian period.

The complex shaping of late Georgian furniture meant considerable expense in man-hours, and during the Regency years were plain and carving sparingly used. The interest was usually concentrated on the colour and liveliness of the cabinet woods used in case furniture.

*The Pattern and Design.*

Veneers of rosewood, zebra wood and amboyna were liked for their effective colour contrasts and were polished to a smooth, glass-like surface. The striped figure of zebra wood was so strongly marked that it was not usually combined with inlay; but rosewood lent itself to contrasting insets of light woods or brass. The use of amboyna veneer obtained from the wren-like burrs on its stem, gave a bird's-eye effect characteristic of the later Regency; maple (also noted for its bird's-eye and mottled figure) was frequently used. The mottled variety was (we are told) principally used for picture frames.

Satinwood was still in vogue for "dressed apartments," but its brilliant yellow was reduced by handings and stringings of darker wood. The uncompromising structure of the satinwood cabinet (Fig. I) is typical of the period, and so also are the plain knob handles and the drawer and the gallery shelf supported by S-scrolls. Mahogany remained the most useful of timbers for furniture such as stands, chairs, small and dining-tables, and whatnots, as well as for bedroom furniture; and a brilliant surface

was also demanded for large areas such as the top of the dinner table. In the remembrance of Mrs. Sheraton, an account is given of the polishing of the dinner tables by "elbow grease" in her early home in Melville Street, Edinburgh. "No modern French polish (she writes) was ever allowed to desecrate these sacred panels. In winter, when a day of persistent snow appeared to have set in, or at other seasons when equally steady rain was in view, and no social interruption seemed probable, the tables were hauled out of their covers, the leaves inserted, and the entire household set to work to polish them, first rubbing them hard with a small square of cork and then finishing with dry rubbing with a piece of flannel." For great occasions the services of two stout Highland porters were also needed.

The sofa table (Fig. II) which Sheraton tells us was "used before a sofa," and chiefly occupied by ladies "to draw, write, or read upon" continued to be made throughout the late Regency period, but the supports, frequently balusters resting on a platform supported by splayed legs, are heavier. In the case of tables with end supports the baluster connecting them is unexpectedly massive. Low portable bookstands and circular bookstands in which shelves revolve about a central column are creations of the period and were "calculated to contain all the books that may be desired for a sitting-room without reference to the library," as a magazine reports in 1823. This profusion of bookstands and shelves, and the convenient dwarf bookshelf indicates a larger reading public.

In no object was there a greater change than in seat furniture design ranging from what were called high-backed fancy chairs (spanned, bronzed, or turned and shaped on imitation and bamboo rods) to solid tub-shaped

*Reproduction of Mrs. Sheraton, p. 41.*



Fig. I. The uncompromising structure of the Satinwood Cabinet, typical of the Regency Period.

architraves and fauteuils. Sofas with hard cylindrical bolsters and velvet cushions are recommended for the drawing-room in Sheraton's *Drawing Book*, and later they made their way into the "library." The most familiar backless type has a backward curve at the head and a rolled-over scroll at the foot. They were mounted on castors, for mobility was an essential feature of furniture.

Many essential accessories such

as the oddly named Canterbury and

whatnots were developed during

the early years of the XIXth century.

The "whatnot" (Fig. IV), defined

as an "open stand with shelves one

above the other for keeping or dis-

playing various objects, curiosities,

books, papers, etc.," makes its first

appearance in print in 1800 and its

name has not been explained. The

whatnot is sometimes fitted with small

drawers at the top or base, and its

turned supports are delicate in early

examples. It is possible that the

shelves may have been used for books,

as they usually have low galleries

on three sides; music stands on

Canterburys are illustrated by

Sheraton in his *Dictionary* (1803),

where he describes them as "made

with two or three hollow-topped

*Reproduction of Regency (1803).*



Fig. II. ROSEWOOD SOFA TABLE, made throughout the Regency Period.

*Reproduction of Regency (1803).*

## SOME REGENCY FURNITURE

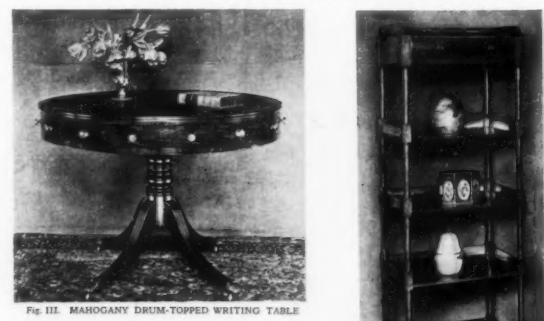


Fig. III. MAHOGANY DRUM-TOPPED WRITING TABLE.

partitions, resting on legs fitted with castors and adapted to run in under a piano-forte. They are invaluable to-day for the neat storage of journals, newspapers, and any paper-covered publications, and more than one is convenient in a reading household. Mr. Roger Fry, writing in *Vision and Design*, could "remember a time when the ottoman and whatnot still lingered in the drawing-room of the less fashionable and more conservative bourgeoisie; lingered, despised, rejected and merely awaiting their substitutes. And now, having watched the whatnot disappear, I have the privilege of watching its resurrection." He had not long to wait.

### EXHIBITION OF BARYE BRONZES

It is seldom that this country, and London in particular, has the opportunity of viewing and acquiring a collection of bronzes such as the one that is now on exhibition at Frank Partridge's Galleries, King Street, St. James's. Mr. John Duven, a member of the great firm of art dealers, Duven Brothers, who retired in 1916, has thought it well to dispose of the whole of his collection of animal bronzes, a life's work, through the Government taking over his residence in London, and art lovers and collectors now have an opportunity of obtaining examples of the work of one of the greatest French sculptors of the early XIXth century, Louis Barye, his animals being considered equal or superior to the work of the greatest masters. Barye from his childhood suffered many vicissitudes, but, like other great artists, surmounted them all, and he ultimately reached the highest position and was recognized as the greatest protagonist of portraying animal life in bronze. His works are to be found in the Louvre and other great museums in Europe as well as in America, where a large number of his works are in the possession of the Walton

Museum, Baltimore, and the Concorde Gallery, Washington. Barye's intimate friends included Corot, Daubigny, Theodore Rousseau, Millet and Jules Dupré. Antonio Louis Barye to give him his full name, was born in Paris in 1796, his father being a silversmith. Louis' education was neglected, but he gained practical experience through working as a youth for Fournier and later for Bonnaud the goldsmith. In 1816 he entered the Studio Bonin, but soon went to Gros to study drawing. One of his early successes was the medal engraving of the "Milo of Croton" discovered by a Lion, which gave an early inkling of his wonderful success in modelling animals to life. He exhibited for the first time at the Salon in 1822 with several bronzes. In 1823 his famous "Lion crushing a Serpent" was exhibited with many other works in plaster, and his great masterpiece, in addition to being at the Louvre, was placed in stone in the Tuileries Gardens. In 1826 he was chosen third of eleven for the Salon sculpture section. His "Tiger devouring a Crocodile," one of his great works produced in 1831, was acquired by the Louvre, and he was elected head of the cast room. In addition to being one of the greatest sculptors of the French School he was also a fine water-colourist, his work being very much sought after.

Fig. IV. THE "WHATNOT"

## ART NOTES

BY PERSPEX

TO "see life steadily and see it whole . . ." In a small way, that is to say within the ambit with which I am here more particularly concerned, I have found the attempt well worth while. I have visited a number of current exhibitions and viewed each steadily; but found the interest multiplied by not keeping each in its separate compartment; but other words by viewing them as a whole, allowing even recollections of the past to cast their reflection on the present.

So, for example, recollecting that show which was held at the Fine Art Society's Gallery under the title "The Star of David Exhibition," Mr. Josef Herman's paintings at Messrs. Reid and Lefevre's Gallery suddenly lit up the Jewish Question in a new and startling light, like a landscape on a dark night illuminated suddenly by a flash of lightning. Josef Herman as a Jewish artist from Warsaw, and although his exhibition contains only one picture with a title that connects it directly with the atrocities committed by the Nazis against the Jews, called "Memory of a Poem," I came away from this exhibition more deeply impressed with the horror of this racial persecution than I was by the more patent indictment of the "Star of David" show. Viewed as a vacuum, that is to say, looking at Herman's paintings as such I should have felt inclined to dismiss them as just another example of that doubtful growth fostered in Central Europe and known by the name of Expressionism. With the Jewish Question uppermost, I might have thought that these pictures were a bit of Anti-Semitic propaganda since so many of them contained what looked like caricatures of Jewish features, such as were entirely absent from the "Star of David" drawings by Greta Szobel. Szobel's technique seemed to me, as I wrote, "mumbled," not loud enough, not emphatic; Herman's on the contrary had that emphatic violence, that crudity, naïveté and coarseness of caricature blended with sentimentality and bitterness which is characteristic of continental Expressionism. At first, trying to understand the Jewish significance of Herman's work one inclines to cry out: look what the Nazis have done to the soul of a race. Then one realizes that whether a race or not the Jews are citizens or rather subjects of their native country, that this art of Herman's is not typical of Jews but typical of continental Expressionism, and that this Expressionism depends, as explained by one of its founders, named Wassil Kandinsky, also a Pole, on forgoing rational control, relying on intuition by listening to the *innere Klang*. This has been translated as Inner Harmony into English where it associates itself too easily with the "still small voice"; but *Klang* is sound, or the more literary *clang*; and indeed *Clangour* rather than harmony is the characteristic of this Expressionism. Instincts have, as we now know only too well, often a raucous voice. So regarded, oppressors and oppressed are victims of the same disease, a malady of the mind; the Continent of Europe a prison wall with the air of fear, hatred and despair, of which the Nazis are not the cause but the symptom. As I write this there comes to my mind a coarse-grained wood-cut representing a famished man

behind prison bars. It was done years before the Nazis came to power by an "Aryan" Expressionist, Christian Rohlf. It seems to me now a symbol, a symbol of the prison whose doors the United Nations are to the act of opening, so free not only the Jews but the Continental People from the "Ghetto" of their intervisions.

Next door to Herman's show is an Exhibition of a very different kind. Paintings by L. S. Lowry. Yet, I do not know, it is quite so different as it so obviously appears to be? Only, of course Mr. Lowry is English though and through or shall we say a man lucky enough to belong to a people not given to mystic clangour, or psychopathic obfuscations. But Mr. Lowry lives and paints, I believe, in Lancashire, perhaps in Manchester. I don't know, I cannot identify his townscapes. He is a self-taught artist and paints as well as he can what he sees and feels about his native soil. So seems somewhat to be the right word, for it is a solid scene, a scene which like a kind of "Ghetto" or prison, that badly needs ventilation. I say that the artist paints as well as he can, and say it in no derogatory sense; even a Van Eyck claimed to be able to do no more than that. What I mean to imply is that Lowry is not so much a skilled painter as an intuitive depictor. There is only one picture, "Withering Heights," that is consistently painted. In his other pictures he uses his brushes to draw outlines, and the crowds which he manipulates so extraordinarily are drawn out of his head, not based upon studies from the life. There is in consequence a naïve charm which has for long now given his work a distinct note wherever one encountered them amongst other paintings. Here are some of the titles of his records: "Rival Candidates," "Whitewash Procession," "Manchester City v. Sheffield United," "Doctor's Surgery," "Waiting for the Papers," "Britain at Play." There you have a synopsis of his art, records made without bias or sentimentality; no tragic note, no dramas, yes, in the streets and houses and the sunless atmosphere, but enlivened, made vital, with the business and busyness of great crowds—crowds of individuals, not of island masses—in spite of their "prison walls."

From such political and social thoughts one is relieved at the Leicester Galleries where are to be seen paintings and drawings by these artists: Stephen Bone, Kenneth Martin and Paul Cram. To take Stephen Bone first. He is the son of Sir Maitland Bone, from whom he seems to have inherited a sense of keen observation and a liking for plain if summary statement of fact. The whole series of his pictures gives one the feeling of competence without any particular love for or emphasis upon any one quality, such as design, colour, tone, or dramatic contrasts. Perhaps the largest picture "Stockholm in Winter" shows both his powers and limitations best.

It is another matter with Kenneth Martin. This artist is first and last a painter. His pictures, especially his oil paintings, have their *raison d'être*, their complete justification in his way of painting, as another may have the full complete justification of his work in his way of

artin's paint, Italian, D

The comic drawings by "Paul Gump" which one

But there is reason here for sorrow, too. "Paul

Not one of the other nations can compete in sheer

There are pictures by *English Masters* from Hogarth

• • •

There is probably no branch of collecting in which

Unfortunately he begins, as a rule, by being too

The writer cannot too seriously impress on all collec-

Before purchasing, the colour of a piece should be

Some of us have heard the story of the artist who, when

Now £3 is not a fair price to give for a piece of mar-

The same trick is played on the collector of glass

Although the ring of good glass should be clear and

Another small detail which should not be overlooked

It is not wise to begin by trying to make "finds

73



Top : Marks on outer cover

With the exception of the mantelling showing the

— LASS is a fabric of great antiquity of whose begin-

## DR. MRS. WILL LOUGHRAN HODGSON

— LASS is a fabric of great antiquity of whose begin-

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BY F. SYDNEY EDEN

from man down to reptiles and insects, finds a place either as a change on a shield of some or as a crest.

As might be expected, there are many examples of



Fig. 11. Arms of the Salt Fishmongers

This Company was originally called the Company of Stock Fitzmoneys, but in the twenty eighth year

Stock Phantoms, but at the twenty-eighth year of



Henry VIII another company, the Salt Fishmongers, was incorporated with it, the joint company bearing the above arms: the arms of the Salt Fishmongers had been—Azure three pairs of keys in saltire or on a chief gules three dolphins embowed argent (Fig. 12).

A similar example is the coat of de Barre. In a blue field powdered with gold comes botany fitchy two barrels breathing back to back or within a bordure engrailed gules, a coat which, without the bordure, appears, in the fifth quarter, in the arms of Queen's College, Cambridge, which are those of the first foundress of the College, Margaret of Anjou, Queen of Henry VI. The barrel was first brought into English heraldry by John Count de Barre, whose brother married Alianore, daughter of Edward I.

Many families whose names do not suggest any fish or fish-like creature bear fish in their arms, but their number and the interest attaching to them call for more consideration than can be given to them here, and I hope to deal with this kind of fish heraldry at a later date.



Fig. 13. The Arms on the shield belonging to several families

## ANSWERS

O. N. (Oxford). Arms on an unnamed bookplate (Fig. 11). Three bulls' heads caboshed sable in a silver field with the crest, a black lion sitting on a mural crown and the motto, *Nec Injuria Nec Beneficio Immoror*. The arms on the shield belong to several families—Bull of Pole, Devereux; Jones of Carnarvon; Piers of Brecknock; Morgan of Monmouth; and with the bulls' heads armed or, to Walcott of Bradford, Devon, and Imhoff-Walton of Sea, Somerset; and Dalford, Devon. As, however, I have not yet found a record of these arms with the crest of a sitting lion, I cannot at present give a name to this bookplate, but I am continuing my search, which I hope will be successful.

J. G. (Rumford). The arms on a porcelain cup which you describe are those of Mansfield of Monmouth, Barons of Nova Scotia, as created in 1681. They read: argent a

double-headed spread eagle sable with a silver escutcheon on its breast bearing a saltire sable charged with a hedgehog or all within a bordure gules. Crest: a black eagle rising with the motto, on a scroll above it, *Reverentia*. Pendant from the shield are the ribbon and badge of the Barons of Nova Scotia—the arms of Scotland on a St. Andrew's cross on silver ensigned with a royal crown and the motto—*Fax Mensura bonae fidei*. The Scots Order of Barons of Nova Scotia was instituted by Charles I in 1625 to raise funds for the colonization of Nova Scotia. The scheme was not a success, and no barons of the Order were created after the Parliamentary Union between England and Scotland in 1707.

L. G. (Exeter). The arms on your early XIXth-century seal are for Wyville. They read—argent a chevron engrailed between 3 hags' heads sable striped or. The Wyvilles are a Leicestershire family to which belonged William Wyville, appointed Rouge Croix Pursuivant of Arms in May, 1664. He wrote "The True Use of Armoury" showed by History and plainly proved by



Fig. 14. The Arms of Eden of West Auckland on a dish

Examples," and was a diligent collector of manuscripts and church notes, many of which are in the College of Arms.

W. F. (Woodford). Arms on a silver castor (about 1780)—Gules a crescent within an orle of estoiles and a bordure or with crest—a cockatrice gules collared or. These are the arms of Burton, an old Derbyshire family whose arms as above and pedigree are entered in the *Heraldic Visitation of Derbyshire* in 1604 and 1686 by William Dugdale, Norroy King of Arms.

The Museum at Reading is the fortunate possessor of some highly interesting things which belonged to Mary Russell Mitford (1780-1855), the author of "Our Village," and a writer of so mean order on many subjects, of which will be found in the "Dictionary of National Biography" under her name.



Fig. 15. TEA-SET bearing the well-known coat of Russell

These things, which were given to the Reading Museum in 1935, consist of a china tea-set of the first half of the XVIIIth century, decorated in colour with the arms of Russell, the maiden name of Miss Mitford's mother, and also a watch, which will be dealt with elsewhere in *APOLLO*, I hope.

The tea-set is clearly shown in the photograph here reproduced (Fig. 15), and for which I am indebted to the courtesy of the Reading Art Gallery and Museum. The arms, on an ornamental shield and painted on each piece of the set, are the well-known coat of Russell—argent a lion rampant gules on a chief sable 3 estoiles argent. Crest, a white goat walking with gold horns and hoofs. The border is in gold and colour, and there are sprays of red and yellow roses dotted about the several pieces. The bluish white underglaze of this porcelain suggests, I believe, that it is early Bow Ware, though it is not marked; the silver spoons to the teapots are noticeable features of the set.

A correspondent has sent me a drawing of another piece of armorial china. The original is a fruit or sweetmeat dish belonging to a late XVIIIth-century tea and coffee set decorated with the arms of Eden of West Auckland, Co. Durham (Fig. 14). The arms are gules on a chevron argent between 3 garbs or banded vert three escallops sable. Crest, a sinister (dexter it should be) arm in armour embowed proper holding a garb vert (properly cr.). It is probable that the arms were painted in China by a Chinese artist, for the armour of the crest is more like a blue vest than armour and the garb in the crest is green instead of gold banded vert. The border round the edge of the dish is light apple-green decorated with gold leaves between two gold lions and the floral and other decoration consists of rose tendrils and flowers and insects—a moth, a fly, and a ladybird, all naturally coloured: the cups belonging to the set are two-handled.

This tea and coffee set was painted either for Robert Eden, M.D., who died at Tours at the end of the XVIIIth century, or for his son, Col. Robert Eden, M.D., of Houghton-le-Spring 'all the City of Durham, and some

pieces if it have passed to members of the family, among them my correspondent, who is a great-granddaughter of Dr. Robert Eden above referred to.

Perhaps we may call to mind that William Eden, first Lord Auckland (1744-1814), distinguished as a statesman and diplomatist, and the close friend and constant adviser of William Pitt, belonged to this family, being the third son of Sir Robert Eden, third Baronet of West Auckland. Lord Auckland's great influence upon the political events of his time is clearly proved by "The Journal and Correspondence of William Lord Auckland," edited by his son Robert, third Lord Auckland and Bishop of Bath and Wells (4 vols. London, Bentley, 1861).

## SHORTER NOTICES. By PERPAX

The Exhibition of paintings and drawings of Paris by English and foreign artists at the Institut Français, Quai d'Orléans, South Kensington, is somewhat disappointing, though it contains a great variety of pictures and drawings from Shuter Boys to Feliks Topolski. I would single out as of special interest, apart from the last-named, Sir William Rothenstein's series of portrait drawings, and amongst the paintings those by Celia Bedford and George Sandilands, which at least suggest something of the once gay city as one remembers it. But the show is not easy to see and I may have missed things of greater importance.

Other exhibitions are: "Flowers and Fruit," at the Nicholson Gallery which opened on March 4, at 85, St. James's Place; and *Animal Art in China and the East*, at the Berkeley Galleries, 20, Davies Street, W.1, neither of which were ready for inspection at the time of going to Press.

WHAT IS AN ARTIST? (Continued from page 61) and could not answer because of the gap between the artist and his corporate patron: they did not meet on common ground, that is, in the sense in which say a Giotto, or a Raphael or a Reynolds could meet his public.

Then the planning for the future organization of society, now in the air, is not merely a passing phase of enthusiasm, such as swept the world before the French Revolution and during the Napoleonic Wars, then the democratic artist must meet the democratic patron on a common ground of mutual understanding. High art cannot be transferred by potting on unfavourable ground, it must grow naturally out of cultivated soil.

Democratic art, to adopt Lincoln's phraseology, must lie by the people, of the people, for the people. Its value as Witness of Truth and Beauty is a matter we cannot judge; that must be left to Posterity—who judge an Epoch by the Art it has produced.

## OLD ENGLISH TEA CADDIES

BY G. BERNARD HUGHES



Fig. 16. Examples of tea caddies. Top: Decorated with curled paper work. Bottom: Tortoiseshell and ivory. Oval decorated red-coloured stream, 1800. Dark tortoiseshell enlivened with ivory, 1870. Fruitwood with inlay, 1770. Heppelwhite inlaid with satinwood and mahogany. Ivory inlaid with tortoiseshell.

ENGLAND first tasted tea, somewhat timidly, in the early years of the Stuarts, but not until about 1650 did the pleasures of drinking it begin to be appreciated by the English housewife. In those early days tea was pronounced "tay," the same pronunciation being common in the Black Country to-day.

Being costly, tea leaf was a very precious commodity, always jealously guarded by the mistress of the house. The custom in Queen Anne and early Georgian days was for the boiling water to be brought in by a servant, of it was boiled at the table in a kettle having a spirit lamp beneath. Each guest was given a small helping of tea placed in a shallow cup by the hostess herself. Hot water was then added, and after the liquid had been drunk the moist leaves were consumed as a great delicacy.

Owing to its high price tea was kept in a special container variously called tea caddy, tea-chest, or tea-box. The word caddy is derived from the Chinese pound, which is called a catty and is equal to one pound and a third avoirdupois. The first caddies were sometimes double-mouthed inlaid with blue and white porcelain, similar in shape to the modern ginger jar, but more

often they were of cylindrical or square bottle form, with short necks. These were imported with the tea, but in later years they were made by the Chelsea, Bow and Derby potters. The imported caddies were made of the finest quality porcelain, for the Chinese, who brewed their tea in open bowls, attached great importance to these jars, which had close-fitting lids and were enclosed in rich silk brocade bags.

After 1700 these caddies were fitted into dainty little boxes provided with a lock and key to safeguard the treasured leaf. Usually the boxes were divided into two divisions, one for black tea, the other for green tea. Soon a central compartment was introduced in which was placed a cut glass bowl for the reception of the "lump" sugar of those days. The sugar was cut from the cone-shaped loaf with a pair of richly chased and engraved sugar nippers.

Silver tea caddies soon became fashionable. The earliest, made about 1700, were very small, holding from four to sixteen ounces of tea. They were octagonal in shape with a proper shaker form of neck and cover. Most early silver caddies were made in pairs, with teapot and

sugar basin en suite. During 1725 they began to be decorated in the French style and were often square-sided with sliding lids. About 1730 the silver caddies and the sugar basin were fitted into a casket of shagreen mounted in silver and fitted with lock and key. As the century progressed and tea became cheaper, silver caddies became larger and were shaped and decorated like their contemporary teapots.

Tea caddies were made from ivory, tortoiseshell, mother-of-pearl, ebony, papier mâché, Battenberg enamel, Sheffield plate, pewter, as well as silver and porcelain and woods of all kinds. As the price of tea continued to fall the quality of the caddies followed suit. In the early years of the XIXth century they became bulky and were generally made of mahogany or rosewood.

The tea-boxes, which fitted into the wooden caddies, had lids and were lined with lead foil or the harder Oriental zinc sheet. Each tea-box held about half a pound of leaf and usually had fixed to its lid a silver label marked either Green or Bohea. In the majority of tea caddies a space was made for the caddy spoon. This was

frequently finished with little brass balls as feet and bearing handles as ornaments.

The period that is of most interest to the average tea caddy collector includes the last forty years of the XVIIIth century and the first quarter of the XIXth. During these years caddies were produced in great profusion, revealing the influence of the master cabinet makers and the Adam Brothers, Pergolesi and Angelica Kauffmann.

Typical specimens of this period include rectangular boxes with tortoiseshell or ebony sides and tops, the edges and handles being of ivory. Ivory caddies were made with edges of ebony or silver. Much of the ivory used was in narrow strips about one inch wide to cover circular or oval boxes. Feet were never fitted to these caddies, but keyhole shields and handles of silver were general. Boxes of mother-of-pearl, usually applied in small squares or diamond patterns and finished with handles and corners of silver, were things of great beauty.

Oval caddies of painted wood were very distinctive and handsome. Their colouring was vivid and designs

a flattish, open-bowled short-handled affair usually made of the same kind of material as the caddy and used to measure out the leaf.

Wooden caddies of the Chippendale period were generally casket-shaped, with curved outlines and richly carved lids and feet. Mahogany was the wood most favoured, although satinwood, hawthorn, maple, burr walnut, rosewood and fruit woods were all used. In the more expensive specimens the panels were cleverly quartered to obtain the beautiful effects of the natural grain figuring of the wood. Knobs of ivory, ebony, or the silver were fitted.

Heppelwhite's caddies were simpler and more dignified than those of Chippendale. Instead of feet he usually fitted a plinth, and, while mahogany was the fashion, delicate veneers were in great demand. Sheraton usually made his caddies of satinwood or rosewood beautifully veneered and inlaid in geometrical designs. Some were oval, but the majority were rectangular or square in shape, often embellished with marquetry, with medallions of shells, sprays, lozenges, wreaths, and bouquets set in the centre of each face. They were

depicted conventional flowers, crests, allegorical scenes, Adam-like figures, and medallions showing Grecian figures. Oval and hexagonal boxes lacquered black and dotted with gilt stars or rosettes and ornamented with gilt medallions belong to the first thirty years of the XIXth century. Papier mâché caddies of peculiar shapes decorated with so-called mother-of-pearl—really nautilus shell—painted and bronzed, were made after 1850.

Tea caddies became much plainer in conception after 1850. The casket shape with tapering lines was once again resorted to; and, although mother-of-pearl was frequently inlaid into their faces, dignity was gained by the use of beautiful woods. The Regency tea caddy was sometimes fixed upon a slender pedestal with tripod feet. It was then known as a tea-poy. These were usually made of rosewood, occasionally of mahogany. The chest contained at least four tea-boxes with hinged lids, each neatly fitting into its own compartment. Between the tea-boxes nestled two cut-glass sugar bowls. The lid sometimes contained a bevelled mirror of good quality.

Superb set of three fruit-shaped caddies in natural colours. Century: Sheraton Acton

Silver mounted fruit-shaped caddy. Century: W. F. Greenwood

